

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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Words by MARY MARK LEMON. Music by ISIDORE DE LARA. Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

MUSICAL ACADEMY CONCERTS.

Distinguished speakers have very recently impressed upon us all the low state of musical education in England, and the great need for a vigorous and unanimous attempt to place it in a more healthy way. We have already commented upon this matter, taking occasion to remark, while admitting grave defects, that the culture of the "divine art" is by no means at a standstill. Let us repeat the observation now, in view of the fact that, last week, no less than four metropolitan establishments for musical education gave public performances in proof of their sound and progressive condition. The display made by the students of M^{me} Sainton-Dolby's vocal academy for female pupils on Thursday last was noticed in these columns soon after, but there remains to point out that, on Friday morning (Dec. 16) the London Academy of Music gave an orchestral and vocal concert in St James's Hall, while St James's Hall was occupied for a like purpose in the evening by the Royal Academy of Music: and, on Saturday afternoon, *The Messiah* was performed by the Guildhall School of Music in the noble room from which that new enterprise takes its name. It may confidently be said that signs of good and healthy work abounded in each case. There was neither lack of students, want of ability, nor absence of proof that teachers and taught were alike zealous and capable. The concert of the Royal Academy of Music excited special interest among the very large audience assembled, by virtue of special merit. Indeed, it may be questioned whether a performance of greater average merit has ever taken place under the auspices of the Tenterden Street school. The pupils overflowed the limits of the orchestra, so that portions of the side galleries were used for the purpose of accommodating their numbers, and we are very sure that Mr W. Shakespeare, who increasingly justifies the discretion which gave him his responsible post, could scarcely desire to conduct a more willing or more capable little army of executants. The choir which gathers on these occasions is decidedly worth hearing. It may not be well balanced, owing to the preponderance of female voices, but its tone is fresh and bright with the, alas! too evanescent qualities of youth, and it sings with the mingled courage and refinement of those who know what they are doing, and how it should be done. All this was pleasantly conspicuous during the rendering of Mendelssohn's "Not unto us" (Psalm cxv.), a work seldom heard in public, for the reason, perhaps, that the composer hardly rises in it to the high level attained elsewhere. The solos were sung by Miss Beere, Mr Dunman, and Mr Lucas Williams, the last named gentleman making a decided impression. Mr Williams is a baritone-bass of promise—and may, if he chooses, be talked about in time to come, when hard and determined study has perfected his style. We may add that the entire performance of the Psalm gave satisfaction, and called forth loud applause. Among other noteworthy features in the programme was a setting of Psalm c., by a student, Mr G. J. Bennett, whose name does not make an honourable appearance here for the first time. This work gained for its author the Lucas prize medal of the year, and everyone who heard it must have felt that the adjudication was a simple act of justice. Another student, Mr R. B. Addison, contributed a slow movement and *presto* from a MS. symphony in G, of which we need only say that its ideas are in advance of the composer's present means of utterance. The usual display of vocal and instrumental ability on the part of the pupils made a very favourable impression, and the effect of the entire concert was an assurance that the Royal Academy of Music is doing the best possible with the materials at disposal.—D. T.

MUSIC IN GLASGOW.

(From our own Correspondent.)

It is very pleasant to be able to say that our opening concert of the present series of ten choral and orchestral concerts (one a week) was a brilliant success. The immense concert-room (one of the largest in the kingdom) of St Andrew's Halls was well filled in every part, the reserved seats showing a perfect galaxy of gay fashion not often witnessed here. The oratorio produced was Mendelssohn's *Elijah*, when the following vocalists appeared:—Miss Anna Williams, Miss Grace Damian, Mr Frank Boyle, and Mr John Bridson. Signor Foli had been engaged to take the part of the Prophet, but a telegram was received a day or two before the concert, saying that he was seriously indisposed and could not appear; under the circumstances, Mr Bridson proved a good substitute. The choir had been well trained by Mr Allan Macbeth; Dr A. L. Peace was organist; and, of course,

Mr Manns conducted. It may be that there were not many very prominent points in the performance to chronicle, but, better than this: there was all through a well-balanced rendering given of the work such as is rarely heard. All were well up in their work, and, under Mr Manns' *bâton*, amateurs and professionals alike successfully endeavoured to give a good account of it. The solo vocalists deserve much praise for the faithful and satisfactory manner in which they discharged their duties. The Choral Union sang most of the choruses in their best style, which implies no mean praise; while the grand manner in which the instrumentation was rendered by Mr Manns and his orchestra was probably the finest part of the evening's performance. The good services of the organist, Dr Peace, should also be acknowledged.

Last Saturday's Popular Concert, given by Mr Manns and his orchestra, under the same management, aided by M^{me} Marie Roze, as vocalist, was another unqualified success. The chief items of the programme were Mendelssohn's overture to *A Midsummer Night's Dream*; Berlioz's Ball Scene from *Episode in the Life of an Artist*; Cowen's Gavotte from the *Suite de Ballet*, "The Language of the Flowers"; and Beethoven's Symphony, No. 4, in B flat—not a bad selection for a popular concert at very cheap prices. M^{me} Roze was in grand voice, and sang Weber's "Softly sighs" in such style as to receive what I can safely call a "great ovation." She was quite as successful in Ardit's vocal waltz, "L'Ardita," and, after two re-calls, gave, as an encore, "Comin' thro' the Rye" (by no means one of our worst Scotch songs). Her "Kathleen Mavourneen" was also very enthusiastically received. As to the orchestral performances, under Mr Manns, they were surpassingly fine—no other result was expected; for, given such a conductor, with such instrumentalists, prophecy is easy. I must not omit to add that one of the prominent hits of the evening was Mr Cowen's Gavotte, which, gracefully played, was imperatively encored.

Shortly after returning from their London triumphs in St James's Hall, the "Glasgow Selected Choir" gave a concert in the City Hall, which was crammed and jammed in every corner, several hundreds not obtaining admission. The same Society repeated the programme the following week in St Andrew's Halls (the concert-room of which is much larger than that of the City Hall), when, again, a very large audience assembled. Rumour has it here that Mr Austin has already engaged the Choir for next year's St Andrew's Day Concerts. Whether or no, Glasgow stands much indebted to Mr Austin for giving Glasgow choristers an opportunity of showing, in London, of what stuff they are made.

Mr Alfred Cellier's comic opera, *The Sultan of Mocha*, is having, at present, a merry run at Mr Knapp's Royalty.

MR. ALBERTO VISETTI'S PRIZE.—Mr Santley and Mr Maybrick, as umpires at the competitions for the prize amongst the pupils of Mr Visetti at the London Academy of Music, have announced that they considered Miss L. Hall had most successfully fulfilled the requirements of the prize-giver, by her able rendering of the two selected English ballads. In presenting the prize, Mr Santley gave a highly interesting definition of what a ballad should be, and some excellent advice with regard to the style and manner in which this early form of composition should be sung, maintaining that the proper recitation of the poem or verses was quite as important as the vocalization of the musical phrases. After commending not only the prize winner, but the admirable training exhibited by the Misses Harris, Sinclair, Brown, and Nash, Mr Santley made a very eloquent appeal to the students of the London Academy to regard their talents as gifts bestowed upon them for a higher purpose than that of reaping pecuniary rewards, urging them to try and make music what it should be, a power and means of combatting much of the evil that is in the world. Mr Visetti expressed his satisfaction at the result of the competition, and the proceedings terminated with a vote of thanks proposed by Professor Wylde to the giver and awarders of the prize.—*Evening News*.

BOLOGNA.—Gobatti's new opera, *Cordelia*, has been well received at the Teatro Municipale. Despite a faulty execution on the first night, four pieces were encored and several others heartily applauded.

EDINBURGH UNIVERSITY MUSICAL SOCIETY.

ELEVENTH ANNUAL MEETING.

(Continued from page 807.)

"Returning now to the affairs of that Society. Our fourteenth annual concert last March maintained its progressive character, and I read a note that 'in at least one important respect it equalled, if it did not surpass, any of its predecessors. The chorus sang, not merely with the heartiness and zest that might naturally be looked for, but generally with precision, and with a degree of expression very creditable to them.' That chorus on such occasions seem to play a sort of practical joke on their conductor; for up to the last practice in this class-room he is kept on tenterhooks by the seeming improbability of a creditable concert. But at the music hall the disguise and veil of your efficiency are thrown off, and, after the ways of a dream, the chorus though the same one to see, is a wholly different one to hear. The raised position in the hall, or the orchestral support—probably both—may cause the metamorphosis, but I enjoy the conjuring trick too much to care to know how it is done. The volume of choral tone in the unison passages seems to have pleased every listener. As has frequently been urged, delicacy in part-singing from so large and rough a male chorus cannot be expected without more discipline and without many more than sixteen practising, and broad effects must rather be aimed at. To find you so varied and so popular a programme again will not be easy. We were singularly fortunate with our soloists, both vocal and instrumental; and for the first time each was a matriculated student of the session and each a Scotchman. The bass soloist was the best we have had, and similar *videtur* is due to the pianists. It is to be hoped they are still here to help us again. Of course, gentlemen, a choral and orchestral concert with over 200 performers cannot be given without much outlay, and its cost must make a considerable hole in our income. Last winter some other items cost us rather more than usual. The expense of the music for so large a male chorus, of which much has to be printed or reprinted expressly—for such music is rare—must be great, but about half of this cost is recovered by the sale of copies to members; and our musical library is gradually becoming large enough to enable us to repeat selections already performed, for in its archives is already a fair collection of vocal and orchestral scores and parts, so that this item of expenditure will obviously each year be lessened. Other expenses last winter had to be incurred, such as an extra choir-master for the increasing number of members, so that, as you will presently hear from our honorary treasurer, the balance in hand is not larger, though I hope it is not smaller this year. But without trenching more on his province, I may at all events say that our first objects are to promote choral singing and to give the best concert in our power, and not to make money; and though our expenditure may seem large, there remains, after everything has been said, the great and gratifying fact that, notwithstanding the almost nominal subscription asked from members, namely, 5s., and that though our only other annual subscription is from the Senatus, namely, £10, we, nevertheless, possess a balance in hand of over £200, which sum exceeds anything I, for one, ever have expected ten years ago we should lay by, by about £199 19s. 11½d.

"As regards office-bearers, there have been greater changes than in any previous year. Firstly, Mr Rainie, who did the work of honorary secretary last winter with great zeal and devotion, has left Edinburgh for Ayrshire, to the loss of the committee and of the Society, of which he was one of the oldest and most faithful members. A member of committee, known to many of you, together with another esteemed member of the Society, have very kindly offered to undertake a joint-secretaryship, and their names will presently be proposed to you. Two other useful and active members are away—Mr Hartley and Mr Ward—and, further, we lost Mr Menzies, Mr Jamieson Torrie, and Mr Burn Callander by superannuation, according to a resolution of committee held on March 25 last, when the following minute appears in the sederunt-book:—'The committee agreed to recommend that in future when any member of committee (not being the president, secretary, or treasurer of the Society) shall have ceased to be a matriculated student of the University of Edinburgh for a period of two years, or shall have ceased to give the Society any active assistance, his name shall be removed from the committee, and he shall be made an honorary member of the Society.' [A letter was here read from a member of the Society, in which some alterations were suggested as to committee, which the resolution just quoted seems to carry out. Other proposals contained in this letter were read and commented on by the President.] 'We must hope, as the session goes on, to fill up the vacancies that have occurred. It will be the endeavour of the committee to take all care to ascertain who amongst younger men are likely to aid the Society on committee, and it is not a bad

thing that we should have a little time to see who is most willing and competent to help in this important respect.'

"Let me say, especially to those here who have not yet joined our Musical Society, a few words of earnest hope that you, and also others you may recruit, may, whilst the opportunity is at hand, spare all possible time for acquisition of part-singing. If you obtain only an introduction to that delightful art, you will find that, with subsequent cultivation, it will prove a solace and a social enjoyment through life. But it is one of those acquirements much easier to learn at your age than later, and the precious time should be seized and utilized. Far be it from me to intend to discourage beginners by the low estimate of their musical capabilities taken at the beginning of this address. Against the want of any previous vocal training may be placed to your credit the great advantage you possess over so many professional musicians in having received the education of gentlemen. That invaluable possession of course gives sharpened wits in commencing any new study. Without a certain keenness of perception on the part of those taught, the musical teachers of this Society would have far less chance of success. Indeed, in teaching art, the educational influence has always been an aid, and its absence a hindrance. When, in the 11th century, the supposed inventor of the musical 'staff' and reformer of the mode of notation, Guido d'Arezzo, arrived at Bremen to instruct the people in church song, he wrote back to Rome to say it was not in his power to advance music in the slightest degree, for the inhabitants 'sang like asses.'

"From singers such as those at Bremen may this class-room continue to be free! If there were no other reason for joining this Society, the near approach of the coming University festival to which I have alluded ought to act as an inducement; and as Professor MacLagan is not here to give you interesting and graphic experiences of University life in Sweden, I will endeavour, before finishing this preamble, to stir up your emulation of the choral achievements of students there by quoting a few remarks by an eye-witness concerning a graduation ceremonial at Upsala:—

"The University town, on my arrival, presented a very animated appearance—the people all dressed in holiday attire. . . . The unusual commotion was on account of the awards of degrees to students, who in the afternoon assembled to greet the Chancellor just arrived from Stockholm; and they sung in chorus with such magnificent voices that I did not wonder that those sent to the Paris Exhibition had won the first prize. An immense crowd from all grades of society followed them to the Chancellor's house, where they sang a superb student's song with wonderful precision and perfect accord. They pride themselves upon their singing, and take great pains in rehearsing together. . . . The day after my arrival I witnessed the graduation ceremonial' (curiously enough, held in the Cathedral), 'on which occasion the music of the students took a prominent part. After the speech, in Latin, by the Rector, the grand chorus again burst forth in a superb strain, singing a song composed by one of the students. As the name of each graduate was called, and the crown of laurel was put upon his head, the booming of a cannon was heard, and he received his diploma. After the ceremony there was more singing, and, lastly, two of the graduates, *primus* and *secundus*, ascended the platform and delivered valedictory addresses in Latin. . . . On another day the students' concert was given. The ball-room had been transformed in a few hours into a concert-room. The finest voices in the University were heard on this occasion, and the applause was enthusiastic. The graduates throughout the festival were the heroes of the hour. Their joyous student-life was over; the time for parting was at hand; but their dear Upsala and Alma Mater were never to be forgotten. . . . The *alumni* had come from every part of Sweden, and their white caps would soon be seen in the far north among the mountains of Lapland, in Swedish Finland, and in every province of the kingdom. With such an example of what may be done with the aid of 'Studentenlieder' on festive occasions, perhaps some approximation may be attempted here in 1883; and although we may not hope to attain to the excellence of those Scandinavians, of whom many have been musicians from earliest childhood, and who, moreover, are said to be blessed with the finest and purest high tenor voices in Europe, we may, nevertheless, remember an old saying—'What man has done may be done by man.'"

(To be continued.)

Sig. Villafiorita's opera, *Jolanda*, first produced at Brescia, will, probably, shortly be performed at Ancona.

The Milan Scala will re-open with *Guillaume Tell*; the Naples San Carlo, with *Les Huguenots*; the Apollo, Rome, with *L'Etoile du Nord*; the Regio, Turin, with *Gioconda*; the Fenice, Venice, with *Lohengrin*; and the Bellini, Palermo, with *Robert le Diable*.

A GUSH FROM DRESDEN.

I have to tell you, dear Mr Editor, of many lustrous music-crowned hours—and only wish that my imperfect sketchings could enable you to realize, the beauty of form, and the glory of Colouring, with which, and in which the Art divine was delineated—Place aux dames! and I suppose Amateurs feel themselves as the weakest of the twain, when in the arena with the more highly-exercised, and more fully-developed powers of the professional artists—So I will first refer to a Dilettanten Concert, given at the Dilettanten-Orchester-Vereins—at which the D. dur Sinfonie of Haydn was played in a style beyond all expression, fine—the fire of the Presto—the tenderness of the Andante—the grace of the Menuetto—and the power of the splendidly given Finale, all deserved unbounded praise. The gifted Leader of this Verein—Baron de R. received his first lessons from the King of Violinists Herr Joachim—and his exquisite playing renders him a most worthy disciple of his illustrious Master—His execution of a Nocturne by Chopin was faultless—and a violin obbligato accompaniment to Gounod's lovely "Serenade," was so beautiful, in its delicacy and pathos, as to win highly merited tumult of applause. I feel sure that Baron de R. would be recognized with fervent welcomes by the bright Band of God-Gifted Artists, who illumine Life's heaven, a very Pleiades of glory—were he to step from the Comparative seclusion of an Amateur's existence into the full blaze of an Artist's career—A lady played Heller's Präludium No. 7—and Chopin's Valse in E moll—most beautifully—and another lady sang Gounod's "Serenade"—and an Aria from Mozart's "Idomeneo" very sweetly. Altogether these Dilettanten Concerts are worthy of artistic record—for they charm all who have the privilege of attending them, whether these are real artists or only Mute, but fervent worshippers at the shrine of Music.

Now I will pass on to Wagner's earlier-written, and now, by him-despised, opera, "Rienzi" which was given here the other evening with a magnificence of style as regards the mise-en-scène and with a divine perfection and god-like power, as regards Orchestra, chorus, and solos, alike—as, to have heard and seen, is to remember for always. Herr Gudehus, as the ill-fated Tribune sang and acted with an intensity of power—a solemn dignity—and a passionate tenderness, rarely combined—and his declamatory recitatives were simply magnificent.—His rendering of the 'Prayer' in the last scene, was truly exquisite.—Fräulein Renthor, as Irene, was a sweet impersonation of the faithful-hearted sister—and her clear soprano notes, fell in golden showers of pure and brilliant harmony—floating high above the thunders of the mighty orchestra the sweet notes shining out during the passionate finale of the second act—even as the glancing ambers of the summer lightnings shine, above the dense rose-purple of the summer sunset. The scenery was superb—especially that, where from Rienzi's Palace loomed out some of the architectural titans, of the old Imperial Mistress of the World—St Peter's—the Colosseum—&c. &c.—A fine bridge spanning the Tiber's yellow breadth and the life-sized statues with their vast shadows reflected on the sun-drenched ground—gave realism to the depicted splendours of an Italian noon. Had Wagner heard the fervors and glory of the septet in this finale of 2nd Act I think he would have murmured no more over his musical delineation of an ever-interesting tragedy from the grand, sad, old Roman Annals.

Lastly I must say a few but fervent words respecting a Concert given by the infinitely gifted Organist of our Drei Königs Kirche, Herr Carl Fischer. First because at this Concert played Fräulein Dora Schirmacher whom we have heard with so true a pleasure at St James's Hall—and secondly because Herr Fischer introduced us to an elaborate Composition of his own called "a Carnaval"—which was replete with a brilliant versatility of power, very exceptionally focussed in a single Composition. But again, Place aux dames! Fräulein Schirmacher gave Sonata op. 58 of Beethoven, a dreamy and a fiery emanation from Schumann's soul—and an Impromptu and Valse op. 42 of Chopin's.—This young Pianiste must charm all who listen, and force from them their deep warm sympathy—for she plays with a dreamy poetic power, that proves how her stirred soul alone guides her through the starlit realms of Inspiration. No mere clever mechanist—no astounding utterer of executive marvels, is Fräulein Schirmacher but her tender pathos—her delicate touch—her pure conceptions, all draw the hearts around her, to

her exquisite delineations, and to herself, as a true poet-artist. Herr Fischer's "Carnaval" is of great length, and diverse features—It opens with a characteristic Overture—followed by a Ball scene consisting of a number of Dances—A noble Polonaise full of harmonious strength and a graceful Mazourka. These are interrupted by a sweet, tender-toned serenade—visioned by the Musical interpretation of two characters from Goethe's "Wilhelm Meister" but still in dance form, shine out these visions. Then comes an intermezzo—a grand March—and a powerful finale. The Learned folks here agree about the quaintness, originality, and melodious richness of this somewhat extravagant outburst of genius—yet they deem it inferior in concentrated power and beauty to some of Herr Fischer's former productions. But about his being one of the star-crowned few who have rare creative gifts, there is no doubt!

"Stradella" is most enchantingly given here. Herr Anton Erl sang the "Ave Maria" sublimely. The costumes and scenery—bright and earnest—and so realistic—and all the comic element so truly amusing, yet never vulgar!! We have a new Fairy Tale opera—"Der Rattenfänger von Hameln" by Nessler. It possesses no especial power in its Musical conception but has many sweet melodies—and is wonderfully put on. There are two things here to be copied to advantage at Home. One is the brevity of interlude between the Acts—and the other, the modesty of the costumes in Opera Bouffe.

My poor mezzotints will give you such a pale reflection of the manifold Art lustrous I have striven to tell of.—But the opal and ruby—the emerald and sapphire defy the pen, alas! that's fed with ink, not Carmine!*

SAXOPHONE.

[* Alas!—That should be fed with *Carmen*.—Dr Blügg.]

ROYAL ACADEMY OF MUSIC.

The following is the programme of the Students' Orchestral Concert at St James's Hall on Thursday evening, Dec. 15th:—

Psalm cxv., Op. 31, "Not unto us" (Mendelssohn)—Miss Beere, Messrs Dunmann, Lucas Williams, and chorus; Lento Maestoso—Presto, from Symphony in G, MS. (R. B. Addison, student); Recit., "Thou monstrous fiend," and Air, "Oh, hope, thou wilt not leave," *Fidelio* (Beethoven)—Leonora, Miss Kate Hardy; Allegro Moderato, from Concerto in G, Op. 58 (Beethoven)—pianoforte, Miss Amy Hare, Potter exhibitioner; Psalm c., "O be joyful in the Lord (G. J. Bennett, Balfie scholar—this piece gained the Charles Lucas prize medal in July, 1881; Allegro Moderato, from Concerto in C minor, Op. 9 (Sir W. Sterndale Bennett)—pianoforte, Mr Alfred Izard; Air, "Where'er you walk," *Semele* (Handel)—Jupiter, Mr Pounds; In Memoriam, Capriccio, from a Suite, MS. (Arthur Herbert Jackson, died Sept. 27th, 1881); Scena, "Softly Sighing," *Der Freischütz* (Weber)—Agatha, Miss Ambler; Concertstück, in E (Walter Macfarren)—Pianoforte, Miss Cantelo; Scena e Romanza, *Piero da Padova* (Ettore Fiori)—Miss Hipwell; Allegro Molto Appassionato, from Concerto in E minor, Op. 64 (Mendelssohn)—violin, Mr Bent; Recit. ed Aria, "Se m'abbandoni," *Nitocris* (Mercadante)—Miss Law; Overture, *Prometheus*, Op. 43 (Beethoven).

Mr William Shakespeare conducted. There was a large attendance.

CHRISTMAS MORNING HAIL! *

Hail the Christmas gladness!
Hail the Christmas light!
Hail the Christmas carol,
Ringing through the night!
Now let joy and sweetness
In each heart prevail;
Oh! let each one gladly
Christmas morning hail!

Hail the hallow'd chiming
Of the Christmas bells,
While the heart's sweet music,
In full concord, swells!
Hark! the angels softly
Tell love's wondrous tale;
Oh! let each one gladly
Christmas morning hail!

Let us now remember
Man's great brotherhood!
Let our every action
Be with love imbued!
Thus to win Heaven's blessing
Now we shall not fail;
Oh! let each one gladly
Christmas morning hail!

* Copyright.

SARAH ANN STOWE.

ROYALTY ABOUT MUSIC.

(To the Editor of the "Musical World.")

SIR,—To the musician this morning, on scanning the sheets of his "daily," usually crammed with political wranglings and details of horror and brutality, there came unwonted sensations of pleasure at finding the "valuable space" occupied with a Royal statement of the value of his art and calling. Although knowing it was no new thing for members of the Royal House to shed the light of their countenances upon his brethren,—for did not long ago, a Royal George, noted for "hating boeity and bainting," smile upon Handel?—yet the musician felt that no scion of the House of Hanover ever before paid such homage to the art, as the Duke of Albany did in his oration last night at Manchester. By a former speech, one made at the public dinner of the Royal Society of Musicians back in the spring, the youngest son of the Queen showed both knowledge and love of music, with a ready eloquence that enabled him to expatiate upon the theme, and the conviction then wrought received happy confirmation by the thoughtful, brilliant, and withal candid discourse reported in this morning's papers. In this moment of elation, when the musician finds his craft publicly held in honour by a Prince, it is well perhaps to recollect that Society does not yet seem fully prepared at all times to award the full rights and privileges of an artist. And, furthermore, it may not be amiss to examine whether the English musician has, up to the present hour, established triumphantly his claim to unlimited honours. By careful perusal of the speech it will be found not altogether pitched in the key of victory. Nay, has it not rather a tone of apology? The need of aid to the cause of music is certainly the burthen of the harangue. True, the Prince is too considerate for the feelings of a susceptible race to give his advocacy even a tinge of the humiliating appeal—in *forma pauperis*. Still the cry of "help," though ever so melodiously uttered, suggests humbling reflections. With happy tact our Albany attributes present imperfections and shortcomings to outside causes impeding the growth and recognition of British merit and genius. The Prince, it should be remarked, assumes that native talent is equal to foreign, that certain causes, favouring the latter, have stunted the former, and that the establishment of a conservatory of music will remove those oppressing and blighting influences. The glowing phrases in which he recited the prowess in art of our early English composers were doubtless as grateful to his hearers as they are pleasant to the wider range of readers. Many an Englishman in the assembly must have looked down upon the unasserting German, when the Prince proved, by a Darwinian process of reasoning, that the ancient English ditty, "Summer is i-cumen," was the art-parent of Handel's oratorios, Beethoven's symphonies, and Wagner's operas. Perhaps the reasoning failed to convince the meek Teuton, who, consenting to acknowledge the little work of the Reading Monk as the germ of glees, madrigals, and the like, hesitates, with pardonable pride, to accept such a humble genealogy for the mighty instrumental works of his countrymen. Of a truth the ruthless Darwinian theory, if it does nothing else, enforces modesty. Perhaps some present in the Free Trade Hall could hardly appreciate the statement that civil war and the strife of commerce had snapt asunder the thread of musical fortune enjoyed in earlier times. Well, it could hardly be expected that the descendant of the Puritan, who conquered the Stuart and laid waste his art, the non-conformist manufacturer, laden with spoils, could delight in the fact that he, the meritorious and respected citizen, had been all the time but a block in the way of the Muse. Still the Prince told truth. The Puritan did cast forth with violent hands the sweet grace of music; and the trader, his successor, has found little room for it amongst his money bags, and keeps it, as if it were a defilement, from his Bethel, or meeting-house, postponing acceptance of it until he shall reach the land of Celestial harmony. Whether war, referred to by the Prince, is a lasting check to art, may be doubted. Stubborn prejudice is more desolating than the sharp sword. There are indeed evidences that convulsions of Society sometimes quicken emotions into abnormal activity. Beethoven's genius received an impetus from Napoleon's revolutionary career—and were not English poets fired by flames of the Bastille? But there are few signs of any such commotions moving the English musician, who has gone on steadily in the path which the Prince anxiously desires should now open out upon a wide and fruitful plain. The lever by which he would lift English art to higher ground is a *conservatoire* on the model of those renowned on the continent. To aid in starting a new big school, he solicits the patriotism and generosity of the men of Manchester, who now have an opportunity of showing themselves after all nothing less than musical. Once on a time, it is said, some Jack-Tars, apprehending shipwreck, were desirous of praying, when unfortunately neither of them could recollect a single word of the liturgy. In this dilemma one proposed, as the next best thing, to make a

collection. The Manchester men may now demonstrate their musical devotion by subscribing liberally.—Your correspondent,

Dec. 13th, 1881.

PENCERDD GWFFYN.

[With the consent of the Committee of the Royal Academy of Music, the London Academy of Music, the Guildhall School of Music, &c., &c.—not forgetting Mr. Hallé, who made a speech at Manchester which might be fancifully likened to a leaf from one of the lost books of the Sybil—I also shall tender my honorary mite. But after this let the "advanced" complain "Royalties."—Dr Sling.]

Quite the Cheese.

BY A WILDE ÆSTHETE.

There once was a maiden who loved a cheese,
(Sing, hey! potatoes and paint!)
She could eat a pound and a half with ease!
(O the odorous air was faint!)

What was the cheese that she loved the best?
(Sing, hey! red pepper and rags!)
You will find it out if you read the rest;
(O the horror of frowning crags!)

Came lovers to woo her from ev'ry land—
(Sing, hey! fried bacon and files!)
They asked for her heart, but they meant her hand!
(O the joy of the Happy Isles!)

A haughty old Don from Oporto came;
(Sing, hey! new carrots and nails!)
The Duke Gorgonzola his famous name—
(O the lusciously-scented gales!)

Lord Stilton belonged to a mighty line!
(Sing, hey! salt herrings and stones!)
He was "Blue" as china—his taste divine!
(O the sweetness of dulcet tones!)

Came stout Double Glo'ster—a man and wife—
(Sing, hey! post pillars and pies!)
And the son was Single, and fair as fate;
(O the purple of sunset skies!)

De Camembert came from his sunny France—
(Sing, hey! pork cutlets and pearls!)
He would talk sweet nothings, and sing and dance—
(O the sighs of the soft sweet girls!)

Came Gruyere so pale!—a most hole-y man!
(Sing, hey! red sandstone and rice!)
But the world saw through him—as worldlings can!
(O the breezes from Isles of Spice!)

But the maiden fair loved no cheese but one!
(Sing, hey! acrostics and ale!)
Save for Single Glo'ster she love had none!
(O the roses on fair cheeks pale!)

He was fair and single—and so was she!
(Sing, hey! tomatoes and tar!)
And so now you know which it is to be!
(O the aid of a lucky star!)

They toasted the couple the livelong night—
(Sing, hey! cast iron and carp!)
And engaged a poet this song to write.
(O the breathing Æolian harp!)

So he wrote this ballad at vast expense!
(Sing, hey! pump-handles and peas!)
And, though you may think it devoid of sense,
O he fancies it quite the Cheese!

—Fun.

BRUNSWICK.—Proch, the well-known song-composer, has temporarily resigned to Herren Riedel and Blumenstengel his place as conductor at the Ducal Theatre, still retaining, however, the artistic direction of the opera and the concerts. The management have granted him this partial dispensation from his duties till next summer, if necessary.

THE LONDON ACADEMY OF MUSIC.

The annual Christmas performance by the professional students of this flourishing institution was given in St. James's Hall on Thursday afternoon, Dec. 15, in the presence of a large and interested audience. The orchestral platform was occupied by several hundred lady students dressed in white with blue sashes, and conspicuous amongst these were violinists of the gentler sex, who handled their instruments with the ease of experienced performers. The wind-instruments were played by those well-known proficient, Messrs. Radcliffe, Jensen, Lazarus, Horton, Rout, Harper, &c., but even in this department the students were represented, and the duties of second flute were admirably discharged by Mr. Dobson. The opening piece in the programme was Mendelssohn's 42nd Psalm, the solos in which were well sustained by Miss Nash and Miss Scoones. Pianoforte compositions followed in close succession, and the playing of Miss Kate Griffiths in Beethoven's G major concerto, Miss Maggie Okey in the *Andante* and *Rondo* of Beethoven's E flat concerto, Florence Waud in Liszt's D minor concerto, Miss Louis in Mendelssohn's "Serenade," and Miss Nellie Chaplin in solos by Liszt, fully maintained the prestige of the institution for success in the training of pianists. Two of the performers, viz., Miss Maggie Okey and Miss Florence Waud, were recognized as the instrumental attractions at the Covent Garden Concerts of the past season, and were consequently especially honoured, but no less brilliant and effective were the performances of Miss Griffiths and Miss Nellie Chaplin.

The principal vocalists were Miss Cecilia Fuller—already established as a concert singer of the first rank—and Miss Carreras, of rising repute. In Donizetti's *Cavatina* and the grand scene from Weber's *Der Freyschütz*, the executive abilities of both singers were admirably displayed; whilst in the *bolero* from Verdi's *Les Vêpres Siciliennes*, and in Sir Julius Benedict's song, "I'm alone," the attainments of Miss Olivia Josephs and Miss Rose Moss were pleasingly exhibited. The singing of Mr. Ellison and Mr. Noyes—the one a tenor, the other a baritone—also elicited much approval. A feature in the programme was a charming composition by the esteemed *maestro*, Signor Schira, "Joy and Sorrow," for voice, with piano, violin, violoncello, and harmonium, very intelligently sung by Miss F. Smith, and accompanied by Miss Evans, Miss Dunbar Perkins, Mr. Reed, and Mr. W. Bromell. The violin performances of Herr Pollitzer's pupils were of the usual attractive kind, and whilst Mr. Skuze highly distinguished himself in a fantasia by Vieuxtemps, Miss Dunbar Perkins, Miss Adelina Dianelli, and Miss Kate Chaplin won great approval by their execution in Maurer's concertante quartett. Dr. Wyld and Cavaliero Schira conducted.—*Evening News*.

MADAME SAINTON-DOLBY'S ACADEMY.

The third and last of the concerts given by the students of this institution for the present year took place in Steinway Hall on Thursday evening, Dec. 15, and came fully up to the expectations of those who looked for higher achievement as the result of more advanced study. In noticing performances of this kind we must, of course, be understood to speak with reference to the standard proper when pupils are concerned. As a matter of justice as well as of fact, the critic's main business in such cases is to recognize merit if it be presented, and to say an encouraging word if it be deserved. With faults he has nothing to do. Shortcomings and a condition of pupilage are inseparable. When the one ceases he may, if he chooses, point out the other. There was, happily, much to applaud in the work done, both individually and collectively, by Mme Sainton's pupils. Many good voices were displayed, and in every instance the connoisseur saw proof of the careful and skilful training which the accomplished artist, once known as Miss Dolby, is so qualified to give. Nor were signs of considerable intelligence and musical feeling wanting in the young ladies who took a prominent part. Miss Annie Townshend, for example, showed a just appreciation of Mendelssohn's tender and beautiful air, "But the Lord is mindful of His own," and the effort of Miss Burgess in Spohr's "Rose, softly blooming," evinced capacity in spite of natural nervousness. Miss Florence Wallis may be congratulated upon the unforced and touching expression with which she gave Schubert's "Adieu," while Mrs. Tuer and Miss Lizzie Clark were worthy representatives of the musical culture that now distinguishes our best amateurs. It was creditable to Miss Fuselle that she encountered the difficulties of Verdi's "Caro nome" with success, and to Miss Hilda Coward that, in conjunction with Miss Pedley (violin), and Miss Margaret Gyde (pianoforte), she won an encore for Gounod's "Ave Maria." The second part of the concert showed no falling off from the standard of the first. Miss Amy Carter essayed one of the most difficult songs of the master just named—"O that we two were maying"—and fully deserved the applause she gained. This young lady has a noble voice, of real contralto quality in the lower notes, and need

only persevere in order to turn the gift of nature to excellent account. She subsequently took part with Miss Nancy Woodhatch in Bishop's "I know a bank," which, as one of the most enjoyable features of the concert, was properly encored. We should add that the student with the pretty rustic name prettily sang "My darling is so fair;" while Miss Pedley, in her teacher's "Toujours fidele," and Miss Coward in Sullivan's "Orpheus with his lute," also worthily contributed to a very meritorious exhibition of budding talent. The concerted pieces for female voices were all charmingly given under M. Sainton's careful direction. Among them was Schubert's psalm "The Lord is my Shepherd," and this exhibited what we must describe as the perfection of choral singing, so admirable was the ensemble in its precise observance of the composer's every sign. The instrumental pieces were two pianoforte solos, well played by Miss Gyde, of the Royal Academy of Music, the institution in Tottenham Street being also represented by Mr. John Payne, a very youthful violinist, whose powers are far in advance of his years. The lad performed Ernst's by no means easy variations on a Hungarian air in a style made really surprising by the excellence of its technique. His use of the bow is singularly free and certain, while in the most rapid passages of double stopping, in *forituri* generally, as well as in the phrasing of *cantabile*, he displays a mastery such as should give him a high position in years to come. Mr. Payne is, we believe, a pupil of M. Sainton's. There only remains to add that Mr. Leopold accompanied all the vocal music.—D. T.

Law.

BOW-STREET.—Gustav Kuhlney, 39, Long Acre, appeared to summons for maliciously publishing a libel concerning Karl Meyder, musical conductor at Adelphi. T. W. Payne supported summons; Leopold Goldberg defended. Payne said defendant, cashier of German Musical Society, carried on business in Long-acre. Libel headed *Conversation Saloon: Warning from London*, charging plaintiff with decoying musicians from Germany by swindling promises. Had appeared in *German Musical Gazette*, Berlin, and was sent to subscribers in England. Complainant alleged statements untrue, to show which proceedings had been instituted. Goldberg, for defendant, said no libel and no indictable offence had been committed. It was case for civil court, and no action could be without special damages laid. Defendant had written article in interests of German public, and claimed it as privileged communication. Karl Meyder, 115, Great Russell-street, had read articles. He had engaged German musicians in capacity as conductor. Goldberg urged that Court had no jurisdiction, as publication of libel was not proved. After long discussion case adjourned upon question of justification.

C. Duff Abbott.

BERLIN (*Correspondence*).—Albani's second appearance at the Royal Operahouse was in Gounod's *Faust*. Again was the whole Court present, and again was the vast building crammed from floor to ceiling. The gifted lady was enthusiastically applauded, and repeatedly re-called both during the course and at the termination of the opera.—David Popper, the violoncellist, recently gave a concert in the Singakademie. He played his own series of six pieces, entitled *Im Walde*, besides four other pieces, adding, in consequence of the general applause, Schubert's "Du bist die Ruh!" Mdle F. Ernst, a young aspirant from Vienna, was the vocalist; and Xaver Schwarwenka, the pianist.

ODESSA.—We had the pleasure of attending the concert given in the Hall of the Exchange by Mdme Trebelli. Her powerful and almost virile voice has lost in the lower notes but little of its exceptional beauty and strength. Her correct and graceful gradation of light and shade and the rare excellence of her execution, excited such enthusiasm that she was compelled to comply with the tumultuous cries of encore which greeted her. The lady has brought with her two other artists, one of whom, M. Ovid Musin seemed well nigh to engross the glory of the evening. This youthful Belgian violinist, one of the latest celebrities, had the *bravura* pieces he played at his fingers' ends. He manages his instrument with genuine Gallic temperament, and our public, generally apathetic where classical music is concerned, were not insensible to the magic of his performance. With all his musical feats of strength, however, M. Musin throws so much soul into his play, that no one could help being sympathetically moved by it, and two or three extra pieces were, in compliance with tumultuous demands for them, added to each piece set down in the programme. Sig. Biscaccio proved himself a thoroughly good and skilful pianist and won unanimous applause by his rendering of Liszt's "Rhapsodie," No 2. We hear that the artistic Triad intend giving another concert, and we cannot too warmly recommend the public not to lose the chance of profiting by the opportunity thus afforded them.—*Odesa Paper*.

ST JAMES'S HALL.
MONDAY POPULAR CONCERTS,
TWENTY-FOURTH SEASON, 1881-82.

DIRECTOR—MR S. ARTHUR CHAPPELL.

THE FIFTEENTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, JANUARY 2, 1882,

At Eight o'clock precisely.

Programme.

PART I.—Quartet, in D minor, No. 3, for two violins, viola, and violoncello (Schubert)—MM. Straus, L. Ries, Hollander, and Piatti; Serenade, "Through the night" (Schubert)—Mr Edward Lloyd; Sonata, in E flat, Op. 31, No. 3, for pianoforte alone (Beethoven)—Mlle Marie Krebs.

PART II.—Quintet, in C minor, Op. 16, for pianoforte, violin, viola, violoncello, and double bass (Goetz)—Mlle Marie Krebs, MM. Straus, Hollander, Reynolds, and Piatti; Song, "An Evening Song" (Blumenthal)—Mr Edward Lloyd; Introduction and Polonaise Brillante, in C major, Op. 3, for pianoforte and violoncello (Chopin)—Mlle Marie Krebs and Signor Piatti.

Accompanist—MR ZERBINI.

SATURDAY AFTERNOON, JANUARY 7, 1882,

At Three o'clock precisely.

Programme.

Quartet, in A minor, Op. 41, No. 1, for two violins, viola, and violoncello (Schumann)—MM. Straus, L. Ries, Hollander, and Piatti; Air, "Nasce al bosco" (Handel)—Mr Santley; Sonata, in A minor, Op. 42, for pianoforte alone (Schubert)—Miss Agnes Zimmermann; Song, "Le Vallon" (Gounod)—Mr Santley; Trio, in G major, Op. 1, No. 2, for pianoforte, violin, and violoncello (Beethoven)—Miss Agnes Zimmermann, MM. Straus and Piatti.

Accompanist—MR ZERBINI.

In Memoriam.

CHARLES LAMB KENNEY.

As wanes the year, we count with joy our gain,
Too oft our loss! With aching heart with pain
Sadly we muse, whilst o'er the frosty ground,
Clanging, the Christmas bells with music sound.
Chiming, aye chiming, this the sacred morn
On which a world forgiv'n sings "Christ is born."
In many a happy home at night
The Yule log's glow flames with a ruddy light
On the same joyous circle as of old;
None, none are missing from the little fold,
Whilst one more link is broken from our chain
Of old association, and with pain
Unspeakable. We view his empty place,
Muse on his genial smile, his bright "familiar face,"
His guileless nature, and the gentle heart
That in life's battle fray bore well its part.
We miss the merry jest, the flash of wit so bright,
Like "diamond dust," that sparkled keen and light.
The delicate dreamy fancies ever sung,
In quaintest numbers of our English tongue,
"Scholar, wide reader, gentleman, staunch friend,"
No higher praise than this my pen can lend.
Ah! we were loth to lose thee, loth to let thee go;
The resignation thine, the whisper'd "Be it so."
Ours the dull blank thy kindly presence leaves,
Thine the sweet rest. Yet fondly memory weaves
Wreaths of regret, love's flowers that fadeless bloom
Beyond mortality, beyond the tomb!
And so beyond the stars we lift our eyes and say
Our loved—perfected—live in endless day.
Beyond those cold calm orbs there is no night,
Beyond these shadows Peace Eternal! Light!

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, DECEMBER 24, 1881.

SAFETY FOR THEATRES.

(To the Editor of the "Musical World.")

SIR.—In view of the strong feeling at present manifested on all sides relative to the danger of theatres consequent upon the recent catastrophe at Vienna, I have thought it may be of service to persons interested in the matter, as well as to the public at large, to know the arrangements at this, the largest Theatre in London. I have therefore had a description printed and herewith send you a copy, of which I beg you to make such use as you may deem advisable.

HERBERT F. GYE.

Royal Italian Opera,
Covent Garden, Dec. 19, 1881.

The best use to which we can put Mr Gye's communication is to publish it in *extenso*—which we do with the utmost pleasure.

Royal Italian Opera, Covent Garden.

ARRANGEMENTS IN CASE OF FIRE.

MEANS OF EXIT FOR THE PUBLIC.

In addition to the Grand Staircase, which goes from the street level to the Grand Tier, there is one from the street level to the First Tier, communicating at all times with the Grand Staircase. Two from the Grand Tier to the Upper Boxes. One from Hart Street door to the Gallery, communicating with another similar one from a second door in Hart Street to the Amphitheatre Stalls. This also communicates with the lobbies on each Tier, so that people from the upper parts of the House, besides having two large staircases direct to Hart Street, have easy access to the whole of the entrances.

The Royal Entrance would also be available for a quick exit from the Grand and Pit Tiers. There is also a large door in Hart Street opening into the Pit entrance, which is used commonly by visitors to the Stalls as an exit, giving altogether four large passages to Hart Street, besides the Grand Entrance in the front of the Theatre. The whole of the doors separating the various parts of the House are so arranged as to be thrown open at once in case of any emergency. Men are specially stationed to unlock them, and in case of their failing, a key is placed on each door in a glass covered box, with short printed directions, so that the door can be opened at once by any one of the Public. In the event of a crowd in the street preventing persons from getting away quickly, arrangements are also made to enable the whole of the Visitors to the Theatre to go into the Floral Hall, which will hold a far larger number than the Theatre, and which has ample means of ingress and egress at both ends. Men are also stationed to throw the Hall open at once. By the foregoing arrangements the stream of people can be turned in any desired direction at a moment's notice, and anything like a block is practically impossible.

MEANS OF EXIT FOR ARTISTES, EMPLOYÉS, &c.

All persons employed in the upper part of the Theatre have easy means of exit by a large staircase, there being two from the bottom of the basement to the roof—one each side. On one side also of the stage there is a second staircase from the upper dressing rooms, which only exist that side. Men in the Flies have in addition a door opening into the lobby on each side. The Members of the Orchestra, and all persons on or under the Stage, or in the dressing rooms or wardrobes, &c., &c., have ample means of exit, either into Hart Street, or the Floral Hall.

LIGHTING.

The Gaslights in the lobbies and on the Staircases are totally separate from those on the Stage, in the chandelier, and front of the House. They can only be turned on and off from the street, or down in the basement. There are two separate meters and supplies for the Stage requirements, and for the chandelier and front of the House, these, however, can be used separately or together, and as they are always used together during a performance, should one fail, the other will continue to supply all requisite gas, so that there is

no danger of darkness, and even could the gas on the Stage and in the Auditorium be extinguished, it would not affect the lobbies, staircases, nor entrances. In addition to these arrangements, made when the Theatre was built, oil lamps are now being fitted to every portion of the building, as well as to those parts open to the public, and will be in use when the Theatre opens for the Winter Season.

ARRANGEMENTS FOR EXTINGUISHING FIRE.

In every part of the building Fire Mains are fitted, there being two distinct supplies of water, one from the New River Company's Fire Main, the other from large tanks at the top of the House. Hoses, branch pipes, spare lengths, and all necessary tools are kept ready with each hose, all of which are screwed on ready for use. Hoses are fitted to reach every part of the stage, and everywhere, both over and under it, to reach all dressing-rooms, &c., and every part of the auditorium. Also on the roof, in order to extinguish a fire which might occur in any adjacent building. Special men are stationed to every hose, two or three or more to each, according to its length, and each set of men has one in command. Every portion of the Theatre, whether on the stage or elsewhere, has a responsible man in principal charge of the fire arrangements, and in authority over the leading men in his vicinity. These are in addition to the regular firemen always on duty. There are also Hand Fire Engines, Extinctures, Fire Buckets, &c., kept in constant readiness at all times, and men are stationed to work them during all performances.

The foregoing arrangements have been in operation hitherto, and it is now proposed as an additional precaution to fit a curtain of some fire-proof material, such as "Fear nought," as soon as the most efficient can be determined upon, in order to cut off the audience part of the Theatre at once from the stage in case of fire, although with the existing arrangements, it is hardly considered necessary. This would be fitted to lower from several outside portions of the building, and would be free from the inherent defect of any iron shutter or curtain, the machinery of which would probably expand so much from heat as to prevent its working in any considerable fire.

December, 1881.

NOTHING.*

Nothing but leaves, withered and dead,
Silently falling over my head;
Sadly and softly I crush as I tread
Leaves brown and yellow, withered and dead.

Nought but the moan of the wind so chill,
Mournfully whispering through vale and o'er hill,
Nought but the caw of rooks, harsh and shrill,
Disturbs the deep silence of glade calm and still.

Nought but a tear dimmeth mine eye,
Moist'ning the grave where my lov'd one doth lie;
The pale, cold marble mocketh my cry,
"Why, O my darling! why didst thou die?"

But hark, a sweet voice, its accents I know,
Falls soft on my ear, assuaging my woe;
"Is it nothing thy darling should here lie low,
Spotless, unblemished, pure as the snow?"

* Copyright.

CATHERINE MARTYR.

The *Arte Drammatica* announces that Sarah Bernhardt will give six performances, commencing on the 26th February, at the Teatro Manzoni, Milan.

Boiro's *Mefistofele* will be given in February next, at the Brussels Théâtre de la Monnaie. What a pity Jules de Glimes is not living, to hear and judge it. No such connoisseur as he, in whatever branch of art—"producing" or "reproducing" (to use the Weimar-Liszt jargon)—is now in existence. If De Glimes had made London, instead of Brussels, his perpetual residence, he would have done much to purify and set us right. He would, moreover——&c. D.B.

We are requested to state that Mdle Victoria de Bunsen is not going to sing at the oratorio services, held by Archdeacon Dunbar, at Brixton, and that the use of her name in the announcements of those services is wholly without authority.

MUSICAL EDUCATION.

"Pop goes the weasel."

Old song.

THOSE who take interest in what is just now going on with respect to general and wide-spread musical education in this benighted country will, no doubt, peruse with considerable interest the subjoined paper, which appeared in the *Manchester Weekly Times* of Saturday, the 17th inst:—

"The grand soirée at the Free Trade Hall on Monday last was grand in more respects than one. It was a grand triumph for the musical society of the Athenæum and its conductor. Hence it was also a grand triumph for native art, and a grand display of English self-assertion in the very presence of the foreigner. We are evidently under the influence of a many-sided national revival, and music is sharing in it, along with lustre wools and calicoes. The height of the demonstration was reached when Mr Slagg took occasion, in the presence of the Princes of the land, to enlarge upon the professional merits of Dr Hiles, and applied Mr Ecroyd's doctrine about exports and imports to musical talent. For a moment, the thought suggested was oppressive. It seemed as if we might have to send Dr Hiles to Germany as an equivalent for Mr Hallé. But reflection calmed our fears. Such a sacrifice could not be necessary. Commercial exchanges are not made in things of the same kind. We might therefore keep our native musicians at home, and discharge our debt to the Germans in some other way. Unfortunately, Mr Slagg is, at this very time, engaged in an inquiry which may end in our importing the German system of Technical Schools. If we are to be indebted to the Germans for industrial science as well as for musical skill the balance against us will be enormous, and we can but hope that, by a judicious reduction of the tariff, Prince Bismarck will enable us to square the exchanges by means of English machinery and shirtings. Mr Hallé occupied a conspicuous place on the platform on Monday night. He wore a look of placid resignation. For once the *bâton* had passed into other hands, and the scene of his triumphs was dominated by another master. It was a new sensation for him and for others. What did he think of 'The Wreck of the Hesperus?' That is a product of native genius, the work of one who can aspire to creative effort as well as conduct a choir. Comparisons are invidious, and I shall make none; but patriotism is a duty, and one's heart naturally kindles under the inspirations of the home-bred muse. I need not crave Mr Hallé's indulgence in making so free with him. He is well able to tolerate an admirer's escapade. It must surely have been an oversight that he was not asked to contribute to our instruction on Monday evening. The fault was repaired the next day, and the use he made of the opportunity was to explain to us the difficulties attending our own musical education. He told us how these difficulties illustrate one difference between music and the sister arts of poetry and painting. You can take your poet home with you, shut up within the lids of a small octavo. At your ease, by the fireside, you open the volume and quietly read its pages. You can pause upon a paragraph as long as you please till the sentiments and the imagery take possession of the mind. If the impression proves fleeting you can renew the process till the effect is ineffaceable, and when you have done this with the whole book, say in the course of a day, your appreciation of the author is complete. With a picture the process is still more rapid. You hang it on the wall, sit down before it, and an hour's critical inspection, followed by another hour employed in receptive contemplation, suffices to make you master of all that the painter intended to convey. How different is it with one of the works of the great musical composers. As with a poem, your appreciation of the whole depends upon your appreciation of every part. Each stage in the varied and intricate evolution must be comprehended. There are mysteries of meaning at every step which must be unravelled and understood. There are delicate combinations of light and shade which the eye must distinctly recognize before their beauty can be felt. But the effects are sudden and fugitive. As soon as the ear catches one set of cadences they are gone, and another succeeds. Hence the work has to be reperused by the ear again and again before its meaning can be grasped. Repetition is the sole means of perfect knowledge, and it is a costly process whether reckoned in time or in money. It took Mr Hallé eight years to bring a Manchester audience up to the level of *Elijah*. During that long period the announcement of Mendelssohn's oratorio was accepted by many as a notice to stay away, and the pecuniary loss on each performance amounted to £80 or £100. But Mr Hallé believed in the Prophet. With the devotion of a missionary he plied us year after year with his favourite piece, till at last the Prophet "pays." Reckoning compound interest, it must have cost Mr Hallé nearly

£1,000 to make us understand *Elijah*. Can he even now be quite confident that the task has been achieved? Fashion, self-persuasion, and a dread of being thought wanting in taste are powerful instruments of conversion in matters of art. I have heard of people who, on being shown one of Cox's masterpieces, have gone through their paces like accomplished connoisseurs. They have held the palm of their right hand on a level with the eyes, they have uttered short and half-suspended whispers, and finally indulged in a quiver of admiration, and yet it was pretty certain that if they had been shown the same picture the next day they would hardly have been able to distinguish it from a good "chromo." Mr Hallé's eight years' struggle may have ended less successfully than he imagines. The odds are all in favour of *Elijah*, but the *Pastoral Symphony* and symphonies in general occupy perhaps a more doubtful category. At least I am led to infer as much from confessions that are sometimes made during the "interval." But if it takes anything like a period of eight years to bring an audience otherwise intelligent to admire *Elijah*, then undoubtedly it follows that the fate of high-class music in England depends upon our having a large supply of competent performers. But demand usually precedes supply. This does not hold good in all cases, and perhaps not so often where art is concerned as where the commodity appeals to more material wants. Still an orchestra is an expensive luxury, and before the artists can live they must be sure of a market. It is doubtless important to provide the means whereby exceptionally gifted persons can obtain a thorough musical education. It is a reflection upon us that they should be obliged to go for a professional training to Paris or Leipsic. But until music occupies a larger space in the thoughts and sympathies of Englishmen than now, the time when every considerable town will have an orchestra of its own must be remote. The Duke of Albany ascribed the musical triumphs of Germany to the diffusion of a knowledge of music among all classes, and he traced this state of things to the provision made by Frederick the Great for the teaching of music in schools. No doubt the Germans are musically minded. For a century and a half before the time of Klopstock their literature consisted chiefly of religious lyrics. But the starting point with them in the modern development of music was the musical instruction given in schools. Here we are immeasurably behind them. Public attention was first called to the subject by Mr Hullah. That is forty years ago. Since then a great deal has been done, especially in connection with Sunday Schools. But the teaching should be more scientific, and it should be based on the orthodox notation. Teach by note or you teach nothing, said Mr Leslie the other day, and the lesson is one to be remembered. A musical training school may be, and probably is, a great want, but one cannot think of it without being reminded of the infinitely greater want which lies behind and lower down. Philanthropists like Mr T. C. Horsfall, who surely deserves the name, are anxious to improve the condition of the poorer classes by bringing them into contact with the refining influences of Art. Pictures are his favourite instrument; but perhaps music affords an easier and more powerful leverage. Working men sing by instinct. The workshop often resounds with snatches of song. Those who don't sing, whistle—a most amiable and promising accomplishment, always betokening some good qualities in the man, and many do both. Publicans and tavern-keepers know the value of music. A piano or an organ is more attractive than a billiard room. In London music is combined with entertainments of all kinds, and even with the solid work of the restaurant. There is the advantage in music that it is social, that it admits of large co-operation, and that the pleasure it gives, whether to performers or listeners, is one of the most extensively diffused forms of enjoyment. It unfortunately happens that music halls have a bad name, a worse name, I believe, than they generally deserve; but if the time should ever come when a hall or room appropriated to music, and open to the poorest at a price within their reach, is found in every parish, the moral condition of the people will be better than it is to-day. At this point I am reminded of Dr Hiles, to whom I referred perhaps irreverently when speaking of exporting him as an English equivalent for Mr Hallé. Mr Slagg is responsible for the suggestion. Surely the work Dr Hiles has been doing at the Athenæum, the excellence of which many of us were able to verify by results, is a kind of work that needs doing everywhere. Surely the prospects of music in its highest line of development would be enormously improved if such societies were multiplied under the ablest instructors to be procured. Dr Fraser acknowledged in ample but not more than just terms the obligations under which we lie to Mr Hallé. He has laboured amongst us for twenty years, animated by the disinterested enthusiasm of a true artist, and in the unchallenged reputation he enjoys to-day and in the grateful regard in which he is universally held he reaps his meet reward. But if there were a Mr Hallé in every large town in England the missionary vocation of music would still remain unfulfilled. His

large and brilliant class is composed of persons who can afford to pay from fifty shillings to five pounds a year, and such sums are above the means of the general body of the population. Besides he devotes himself to the works of the great composers. It is impossible to pitch the standard of any art too high, but harm is inadvertently done if the result is to discourage more popular and equally legitimate compositions. Criticism takes its cue from the master, whom it serves as an acolyte does the priest, and is apt to hustle the ballad aside. But the ballad lies nearest to the popular heart. Perhaps in the march of poetry the epic comes first, but the lyrical follows hard behind. As soon as a nation attains to a common sentiment it begins to sing, and as the lyrical is one of its earliest instincts, so it remains its best. As for dignity, that is not wanting. Goethe is greatest in his lyrics, and his songs are the fame of Burns. We have a wealth of English songs. They are racy of the soil, redolent of our traditions, and the tenderness of many of them is such that it moves to tears. I make no excuse for putting in this protest on their behalf. We can hardly hope to hear them on Mr Hallé's Thursdays, but their claims, for a very sufficient reason I trust, are recognized elsewhere, and in fit hands they may play a powerful part in that larger revival of the love and practice of music which we all desire."

"VERAX."

"The sun set and up rose the yellow moon;
The devil's in the Moon for mischief; they
Who call her," &c.

Oh Byron! Byron! Wherefore art thou Byron? What a vast relay of moonshine simple (very simple, Mr Blidge) floods this contribution to our Manchester contemporary "Verax" himself should best know. At all events, we shall try to explain it to him on a near occasion. Otto Seard.

ALBANI AT BERLIN.

(Times correspondence.)

Dec. 21.

Mme Albani to-day gave a private performance in the Palace at the special invitation of the Empress. She was received very kindly and graciously by their Majesties, who complimented her highly upon all her performances at the opera. Accompanying herself on the pianoforte, she sang three pieces—"Qui la voce," from *I Puritani*; "Pur dicesti" and "Robin Adair"—with which their Majesties were very much pleased. She conversed a great deal with her entertainers, and before she left the Empress presented her with a very handsome china vase from the Royal Porcelain Factory as a *souvenir* of her visit to Berlin. Lord and Lady Amphil, with about a dozen ladies and gentlemen of the Court, were present.—

Dec. 22.

The Operahouse presented a more than usually brilliant appearance to-night. The attraction was again Mme Albani who appeared for the second time, by request, as Gilda in Verdi's *Rigoletto*, the cast being otherwise the same as before. Apart from a benefit morning concert in aid of the sufferers in the Vienna catastrophe, at which she will co-operate, Mme Albani will only appear once more—in Wagner's *Lohengrin*—and the performance is looked forward to by all with the greatest interest.

FLORENCE.—*La Congiura di Chevreuse* (*La Conjuración de Chevreuse*), book (French?) and music by Pauline Thys, has been produced with success at the Teatro Nuovo.

FRANKFORT-ON-THAINE.—Herr Rheinthal's prize opera, *Käthen von Heilbron*, has been produced. Mlle Epstein and young Stritt distinguished themselves (especially young Stritt—"Stritt the younger," as he is affectionately styled by certain of his familiars; "Stritt junior," still more affectionately by others—"plain Stritt" by his immediate surroundings, although his *bond fide* title is "Stritt-Young," which forcibly brings to mind "le jeune Melchior," in Auber's *Diamans de la Couronne*, why, it is hard to explain.—Dr Blidge) in the leading characters.—Marie Wilt has left to fulfil a four months' engagement in Pesth. She took leave of the public as Leonore in *Il Trovatore*. The applause was great throughout the performance.

CONCERTS.

GUILDHALL SCHOOL OF MUSIC.—On Saturday afternoon the Guildhall of the City of London presented not only a fine but a suggestive spectacle. It was crowded to the doors with deeply interested people; a vast orchestra extending from side to side and rising half way to the Gothic roof was filled with a mass of singers and players, and the *coup d'œil* did not fail to impress every eye. But the real significance of the sight lay in the fact that this gathering had its origin in the support of music by the Corporation, which, as everybody knows, founded, patronizes, and partially supports the Guildhall School of Music. We are clearly moving on, and the question arises, "What next, and next?" While awaiting developments, let us not fail to congratulate one another upon actualities. The Guildhall has been the scene of countless gatherings, none of them, however, more indicative of progress than that now under notice. To those acquainted with the genius of the place, the effect was startling. They might almost have looked to see Gog and Magog roused out of immobility by the phenomenon; and perhaps this would have happened but for the fact that the venerable personages in question remembered "Mr Handel," who was a famous man in his day and a guest at Lord Mayors' banquets. Concerning the performance of the sacred and, just now, timely oratorio it is needless to speak in detail. Generally it was good; Mr Weist Hill, who, as principal of the school, conducted, having under him an orchestra surprisingly meritorious, considering that amateurs abounded in it, and a chorus of equal excellence. The solos were divided amongst no fewer than thirteen pupils, some of whom are young artists of considerable promise. We may mention as examples, Mr Charles Chiley, a tenor certain to be heard of by-and-by; Miss Ellen Marchant, a contralto of both natural means and musical culture; and Mr Henry Blower, who sang "For behold, darkness," and its sequel, capitally. The choruses, though their effect suffered for want of an organ, which the Corporation should at once supply, were on the whole effective, and altogether *The Messiah* in the Guildhall was worthy of a unique occasion.—D. T.

CRYSTAL PALACE.—Symphonies by English musicians are acknowledged rarities, and in view of the small incentive given to our composers to seek honours in the highest province of their art the wonder is, not that they are so few in number, but that they are ever written. Still, the man who is courageous enough to face all the obvious dangers and difficulties is to be praised both for his bravery and his sense of what is due to his art; and that Mr Henry Leslie should have run these risks proves that we are not without enterprising musical artists at the present time. That his new symphony, *Chivalry*, is destined to enhance his reputation as an ardent worker and a capable musician there can be no doubt. The performance, under the author's direction on Saturday afternoon at the Crystal Palace, was deservedly successful. The composer has availed himself of a device pretty commonly employed in Germany and elsewhere, and has formed his whole symphony on a definite basis, somewhat after the fashion of programme music. Thus, the component sections are respectively called "Youth" (*allegro vivace*), "Love" (*andante sostenuto*), "Play" (*scherzo*), and "War, Death, Glory" (*allegro con fuoco*). The first movement, in D major, is spirited and brilliantly scored for a full orchestra, including two cornets, four horns, three trombones and euphonium. Occasionally a leaning towards the style of Mendelssohn is to be discerned; but the thematic material, if not strikingly original, is well diversified and the main construction perfectly orthodox in form. The *andante* is formed out of two phrases, identified as the love song of the hero and the reply of the lady of his heart, the melody given to the altos being typical of "linked sweetness, long drawn out." The *scherzo*, animated throughout, presents no further special occasion for comment. The *finale* is the most elaborate section of the work. A martial phrase leads up to an inspiring march, given out by the cornets, two themes being treated at great length and with much ingenuity. After a fair spell of "storm and stress," the march, played by the full orchestra, appears to announce victory; but in the moment of triumph the hero is stricken down, and dies, his last breath pouring forth the song addressed to his lady in the moonlit garden. It is a pity Mr Leslie should have chosen such a melancholy fate for his champion; but he was no doubt influenced by that burning desire for "effect" which consumes the entrails of eager symphonists. "*Chivalry*" is an interesting and undeniably clever work. The composer was called back to the orchestra and applauded with hearty goodwill. Other features of the concert were the overture to *Figaro* and the ballet airs from Rubinstein's *Feramorz*. M. Marsick, in Mendelssohn's violin concerto, showed himself the possessor of astonishing technique, but his reading of the lovely slow movement was rather cold, and wanting in repose. The *finale*, however, was taken at a wonderful pace, and the admirable bowing

of the soloist was the subject of general admiration. His rendering of the *staccato* passages was beyond all praise, and in this direction he carried out the composer's intention to the letter. Mr Marsick also played a *rêverie* and *scherzando* of his own composition, with one of Sarasate's characteristic Spanish dances. Miss Mary Davies sang "Absence," from Berlioz's *Les Nuits d'Été*, and Randegger's cleverly-scored cradle song, "Peacefully slumber," charmingly.—D. L. R.

THE second entertainment of the season for the Trinity and Marylebone Schools took place on Thursday evening, Dec. 15th, at the Buckingham Street Schools; and, though the weather was most unfavourable, the large rooms were well filled with an appreciative audience. Several excellent "recitations" were given with spirit and effect by Mr T. Turquand, and some songs, well executed, afforded great delight to the company assembled, the most successful being "The Children of the City" (S. Adams), sung with much taste by Mrs Sperling, and "The Maid of Athens" (Allen), by Mr W. J. E. Herbert. Both singers were "re-called." The pianist was Miss Lillie Albrecht, whose performance of a "Gigue and Gavotte" (Corelli), "Tambourin" (Raff), and a brilliant "Fantasia on Scotch Airs" (enthusiastically "encored," for which she substituted her own pretty waltz, "Le Réveil du Rossignol,") met with genuine and well-merited applause. The accompanist was Mr H. Stafford Trego.

TOWN HALL, KENSINGTON.—A concert was given in this fine hall on Tuesday evening last, under the direction of Mr William Buels, the able and respected superintendent of the Kensington Orchestral and Choral Society. The incidents of the programme were of course of a miscellaneous kind, and consisted of the usual alternations of songs, duets, trios, and solos. The examples given by the Society, over which Mr Buels presides, of its orchestral qualifications, included the overtures to the *Nozze di Figaro* and *Mireille*, the marches from Mendelssohn's "Italian" Symphony, and Meyerbeer's opera, the *Prophète*, besides such occasional accompaniments as were needed by the vocalists; and we can but speak of them with commendation, and compliment Mr Buels upon the excellence of his teaching and the industry and obedience of his amateur instrumentalists. The concert was enriched with the presence of Mr Santley and his daughter. It will easily be believed that both were heartily welcomed, and that Gounod's *Nazareth* and Hatton's "Simon the Cellarer," sung by the former, were listened to with all the enthusiastic delight that they never fail to awaken, and that the latter, by the charm of her delicate voice, her pure and finished style, and her truthfulness of expression, confirmed all the good impressions that were suggested when she made her *début*. We can conceive nothing more perfect than her delivery of Sullivan's "Tender and true," which was one of her contributions upon the present occasion. The other lady singers were Mdle Giulia Velmi, who took a high vocal flight in Donizetti's cavatina, "O luce di quest'anima," with by no means unprofitable effect, and Miss Emilie Lloyd, who sang Thomas's gavotte from *Mignon* with quaintness and point. Mr E. F. Buels, as we have before had an opportunity of recording, is a bass singer of force and efficiency, and we do not often hear Handel's "Why do the nations" better rendered than by this gentleman, nor, with more robustness and humour, such a song as "The Friar of Orders Grey." The tenor was Mr Bernard Lane, who, in Sullivan's "Once again," and (with Mdle Velmi and Mr E. F. Buels) Randegger's deservedly admired trio, "I Naviganti," sang with taste and appropriate energy. Among the remaining facts of the programme were the violin solos of Mdle Vittoria de Bono, and the pianoforte performance of Miss Marian Buels, who played Mendelssohn's "Capriccio Brillante in B minor" with fluency and spirit, and best of all, with understanding.—H.

TUFNELL PARK CHORAL SOCIETY.—The first concert of the seventh season was given in St George's Room, on Thursday evening, 15th inst., when a selection from Handel's *Messiah* and several numbers of Hofmann's *Cinderella* were performed. The latter attracted considerable curiosity, for an earlier work, *Melusina*, by the same author, gave great satisfaction at a previous concert, and the high opinion then formed of the music kindled anticipations of pleasure, which were happily not disappointed in the excerpts from *Cinderella*. It may be remarked, by the way, that the "march" is so much like one recently heard in a new English work, that the question naturally arose—which was written first? The enquiry, perhaps, is hardly worth pursuit, for both writers, following almost general custom, might have caught the very same fancies winged by others, which now seem to thicken the musical atmosphere. The entire work is to be performed in February at the next concert of the Society; till that time judgment upon the merits of the cantata must be postponed. The members sang the choruses, and also, for the most part, the solos announced in the programme in a manner that met the entire approval of the fashionable assembly. The conductor, Mr W. Henry Thomas, again proved his ability.—Y. Z.

PROVINCIAL.

DEVONPORT.—On Thursday evening, December 17, Mr Frederick Holt inaugurated a series of concerts at the New Public Hall with Misses Annie Marriott and Miller, together with Mr Abercrombie, vocalists, assisted by Miss Florence Holt (pianist) and the band of the Second Battalion of the South Lancashire Regiment, under the direction of Mr Light, instrumentalists. The successes of the evening were the "Jewel Song," from *Faust*, sung by Miss Marriott, (who, called upon to repeat it, gave "Let me dream again"); a duet, "I know a maiden fair to see," (Misses Marriott and Miller), and Henry Leslie's trio, "O memory," by the same ladies and Mr Abercrombie. Mr Abercrombie * was also very successful with Mr Wilford Morgan's popular song, "My sweetheart when a boy," which was encored with enthusiasm. Not the least meritorious performances of the evening were those of Miss Florence Holt in the "Concertstück" of Weber, of Miss Marriott and Mr Abercrombie, in the duet of "Una notte a Venezia." Mr C. Clements accompanied.

CHELTEMHAM.—The Cheltenham Musical Society's first concert for the present season came off at the Assembly Rooms on Tuesday evening, Dec. 13th when Mendelssohn's music to Racine's *Athalie* and Mr Cowen's cantata, *Saint Ursula*, were given under the direction of Dr Arthur E. Dyer. The principal artists in *Athalie* were Mrs F. Daubeny and Mrs Ferguson, sopranos, Miss Thirkill, contralto, and the Rev. H. Kynaston, reader. *Saint Ursula* had for exponents Misses Dunn and Percival, Mr D'Arcy Ferris and the Rev. J. H. C. Baxter. Both solo singers and choir performed their difficult tasks remarkably well. Great credit is due to Dr Dyer for the evident pains he has taken in drilling the choir, which numbers nearly 120, a considerable increase over last season. The orchestral parts were excellently rendered by the band, led by Mr E. G. Woodward, with Mr A. Von Holst as organist. The rooms were fully attended, and the performance altogether gave satisfaction.

EDINBURGH.—Sir Herbert Oakeley held an organ recital in the Music Class-room on Thursday afternoon, Dec. 15th, before an audience which filled the place. The first part of the programme was in commemoration of the death of His Royal Highness the late Prince Consort, December 14th, 1861, and opened with the chorale "Gotha," composed by His Royal Highness. Handel's recitative, "Comfort ye," was next played, followed by the chorus, "O thou that tellest," and the "Pastoral Symphony"—all from *The Messiah*. A new hymn, "Past and Future," specially composed by Sir Herbert Oakeley for the anniversary service at the Royal Mausoleum, Frogmore, and sung by Her Majesty's command on Wednesday, Dec. 14th, was played by Sir Herbert with genuine expression, and, in response to the wishes of the audience, he had to repeat it. The rest of the programme included pieces by Hauptmann, Wesley, Beethoven, Gluck, &c.—On Saturday evening a concert was given in the Freemasons' Hall by Mdme and Miss Armstrong, assisted by Miss Wakefield, Messrs Stevenson and Craig (vocalists), Mr T. Craig (pianist), and Mr C. Mackenzie (violinist). The concert gave perfect satisfaction.

LIVERPOOL.—Mr W. H. Jude is probably the only Englishman who has performed on the organ in St George's Hall with the exception of Mr Best. His "recital" last Saturday evening was attended by an audience numbering over 2,000. The various pieces were listened to with profound attention, and were followed by unwonted expressions of approval. The programme, an interesting one, concluded with the "Jubilee Overture," which has for its finale the National Anthem. "At the first chord of the hymn the audience" (remarks *The Daily Post*), "rose, and almost before the last note had been struck the standing hearers commenced to cheer the popular organist, who for several minutes was compelled to bow his acknowledgments, amid waving of hats and enthusiastic 'bravos.' The demonstration was so unique and so evidently spontaneous, and the more remarkable that the audience was largely composed of organists and musical amateurs, that it justifies special notice. Of the playing it may be safely said that Mr Jude was at his best, and that is good indeed."

WALTON.—A concert of a superior character was given at the Public Hall, on Thursday evening, Dec. 15, under the direction of Mr George Gear. The artists were Miss Edith Ruthven, Mr Ben Davies (vocalists), Miss Kate Chaplin (violin), Miss Nellie Chaplin (piano), Miss Minnie Bell and Mr George Gear. The programme was varied and capital, gone through. Mr Gear's song, "Les Rameaux," with violin *obbligato*, was vociferously re-demanded and complied with, as was also the ballad "Sally in our Alley," by Mr Ben Davies, and the violin solo by Miss Kate Chaplin, whose proficiency in that instrument was strikingly shown. Miss Edith Ruthven's singing also afforded delight, while the recitations of

Miss Minnie Bell were a pleasant feature of the evening. Owing to the unfavourable weather the company was not so large as usual, but several of the leading families were represented, including Mrs Sassoon and party, Mr and Mrs Hickley, Mr Brodie, Mr Pettit, Mrs Desbitt, Mr De Vries, &c.—*Surrey Advertiser*.

MANCHESTER.—The Free Trade Hall was crowded in every part on Saturday night (Dec. 17), when *The Messiah* was given for the first time this season; and the evident interest with which the well-known choruses and songs were followed did not suggest any fear that the advent of predicted indifference to Handel's music was near. The principal singers were Miss Samuell, Mdme Patey, Mr Maas, and Signor Foli. Mr James Lowe was the organist, and Mr C. Ford played the *obbligato* accompaniment to "The Trumpet shall sound." On Saturday next, Dec. 31, Mdme Rose Hersee and Mr Abercrombie are to be the singers, and Jullien's "British Army Quadrille" will be given.

TRURO.—The organ recital of Mr Sinclair (organist of the Cathedral), on Monday evening, Dec. 19, was a musical treat, and, although the hall was not so full as could be desired, yet the audience were very bountiful with their applause. Mr Sinclair played Sir Gore Ouseley's Sonata in C; Minuetto and Trio from Sterndale Bennett's Symphony in G minor; Fugue in D major (Bach); Allegretto in C Major (Gade); Marche Funebre et Chant Seraphique (Guilmant); Pastorale (Kullak); and the War March from Mendelssohn's *Athalie*. Miss Clara Dowle, of Falmouth (a student at the Guildhall School of Music, London), was the vocalist, and her rendering of "I know that my Redeemer liveth" and "Rejoice greatly" obtained for her hearty re-calls, and for Mr Cowen's "The Watchman and the Child" a genuine and deserved encore.

MDME ALBANI IN BERLIN.

(Extract from a Letter.)

"... It is some time since any *Gast* has created such a sensation at the Royal Operahouse as Mdme Albani has done. Court, Public, and Press have alike flocked to the theatre on the nights of her performances. Seldom have such distinguished and aristocratic audiences filled the spacious building. Thus, for instance, on the occasion of her appearing as Gretchen in Ch. Gounod's *Faust*, I see from the *Kleines Journal* that in one box was the Emperor Wilhelm and the Empress Augusta; in another, the Crown Prince and Crown Princess of Prussia, the Crown Prince and Crown Princess of Sweden, the Princess Friedrich Carl and Prince Wilhelm; in a third, the Hereditary Princess of Meiningen and members of the Hohenzollern family; in a fourth, Prince Carl and Prince George; while scattered about were fair and titled ladies, diplomats, military officers, lords-in-waiting, ambassadors, &c., in endless profusion. It must have required some nerve to face such an audience, but Mdme Albani came off with flying colours. Exception has been taken here and there to her as an actress; about her voice and her marvellous skill in using it, however, there is only one feeling: unalloyed admiration. On the 20th inst., Mdme Albani was invited to the Palace, where she sang several songs, accompanying herself on the piano. Both the Emperor and Empress complimented her most highly on the success of her visit to Berlin, and the Empress presented her with a splendid porcelain vase as a special mark of Imperial satisfaction."

ROYAL ACADEMY OF MUSIC.—The Hine gift was competed for on Monday. The examiners were Messrs Evers, Fanning, Fitton, Jewson, Kemp, Brinley Richards, Harold Thomas, Westlake, and the Principal (Professor Macfarren), chairman. The gift was awarded to Charles S. Macpherson. The Potter exhibition was awarded to William G. Wood. The Westmorland scholarship was also competed for on Monday. The examiners were Messrs Benson, Cox, Fiori, M. Garcia, Goldberg, Holland, Latter, Montem Smith, F. Walker, and the Principal (chairman). The scholarship was awarded to Hilda Wilson. The competition for the Balfe Scholarship took place on Tuesday last. The examiners were Messrs Banister, Davenport, Lunn, Dr Steggall, and the Principal (Professor Macfarren), chairman. The scholarship was awarded to Frederick K. Hattersley. The competition for the Thalberg Scholarship was also held the same day. The examiners were Messrs Evers, Fitton, Holmes, Jewson, O'Leary, Harold Thomas, Westlake, and the Principal (chairman). The scholarship was awarded to Margaret Gyde.

* No relation to the famous Abernethy.—Dr Budge.

Dips from Punch.



PIP 1.

The Irish Dies Non.—Bent Nag.

PIP 2.

DISTINGUISHED AMATEURS.

GRIGSBY.—“I trust you will favour us this evening, Mr Belmains?”

MR BELMAINS.—“Well—er—no—hardly! They don't care for *serious* Pianoforte-playing in this house, you know. I hope you will give us ‘*He's got 'em on,*’ Mr Grigsby.”

MR GRIGSBY.—“Well—I—er—think not—scarcely! You see, in this house they don't appreciate *serious* Comic Singing!”

PIP 3.

PROGRAMME FOR A WILD WAGNERITE.

“The Niblung is nearing to nibble.”—*Old Punch.*

“A Festival Play for Four Nights.” (*See Advt.*) Quite a little Holiday!! Of course, those who want to keep the entire argument in their heads—what a mental strain!—will not allow anything to distract their attention between the performances. “Not at home” to anyone: stop in bed till time for Theatre.

Das Rheingold, First Night. Speak to nobody. On leaving, make signs to linkman. Whisper address to cabman. If fine, walk (*Die Walküre*) in order to avoid distractions. If married, go alone, and if wife insists on hearing the *Cycle*, she must go alone, too. Return severally. Supper apart. Silent system. Next day: stop in bed to think over the story of the *Cycle*, and hum from memory. Dine in bed, and get up in time for *Die Walküre*. Night and day *D. C. Siegfried*, Third Night. Hair turning grey. Aged prematurely. Bent back; but still sticking to the *Cycle*. Fourth Night—*Götterdämmerung*. Sounds either like horrible swearing or first cousin to a Dutch Opera *Rotterdammerung*, but is

neither one nor the other. Crawl from the front-door to fly. Exhausted. Assisted by stall-keepers to seat. Batteries in the lobby to galvanise the audience into attention. End of Fourth Night. Collapse. If instant restoratives, applied immediately after the last performance, fail in their effect, then patients to be at once conveyed to Colney Hatch or Hanwell, unless those establishments are already filled with the purchasers of Grand-Tier Boxes at £48, and Orchestra Stalls at £7 per *Cycle*. *Vivat Wagner!*

PIP 4.

Commissions long time he bore,
And School Boards was in wain,
Till the Home Sec. he came direct
To ease him of his pain.

PIP 5.

TRIO OF PRINCES.

(Sung by the Royal Albany-Edinbro'-Christian-Combination Minstrels.)

We are Three Musical Boys,
Edinburgh, Christian, and Albanee.
Music each one of us enjoys,
We sing, play, and lecture in the North Countree.
With a little glee here,
And a little glee there,
Here a glee and there a glee,
And everywhere a glee.
We are—Three Musical Boys,
Who sing, play, and lecture in the North Countree.

LONDON BALLAD CONCERTS.

Mr John Boosey gave a “Christmas Ballad Concert” on Wednesday evening, with Mmes Lemmens-Sherrington and Antoinette Sterling; Misses Clara Samuelli and Edith Santley; Messrs Santley, F. Boyle, and Foli, vocalists. Mme Lemmens-Sherrington, an old favourite at the Ballad Concerts, was heartily welcomed on her appearance. She looked remarkably well, and rendered, with her accustomed archness and vivacity, many favourite songs, including “Great Grandmother” (Molloy), and “By the margin of fair Zurich's Waters” (encored, when she substituted Claribel's “Come back to Erin,”). Mme Antoinette Sterling was in excellent voice, and was called upon to repeat “The Long Avenue” (Molloy) and “The Meeting of the Waters.” Miss Santley, who is becoming a great favourite at these concerts, sang, with appropriate feeling, “Home, sweet Home,” and a “Lullaby” by Mr A. Goring Thomas (accompanied by the composer), obtaining genuine applause and a “call” after each. Miss Samuelli contributed Mr F. H. Cowen's charming song, “Spinning,” and joined Mr Frank Boyle and the South London Choral Society in a “Christmas Cantata,” the composition of Mr Arthur Fox. Mr Boyle also gave “The Bay of Biscay,” Hatton's “Phoebe, dearest,” and Bishop's “My Pretty Jane.” Mr Santley was in great form, singing Mr Behrend's new song, “The Berkshire Tragedy,” and Hatton's “Simon the Cellarer,” winning an encore for both. Signor Foli made his mark in Loder's “Brave Old Oak,” and Stephen Adams' “Vikings' Song,” which he was called upon to repeat. The South London Choral Society, besides assisting in the “Christmas Cantata,” gave several favourite part-songs, including Mr Walter Macfarren's “You stole my love,” which they were unanimously called upon to sing again. Mr Sidney Naylor accompanied with his well-known ability. Mr John Boosey announces a “Morning Ballad Concert” for next Saturday, which will doubtless prove highly attractive.

On Wednesday night a meeting was held at the Bristol Hotel, Burlington Street, for the purpose of testing the capability of the telephone to convey the sound of an operatic performance of the *Mascotte*, which was then taking place at the Comedy Theatre, situated more than half a mile from the hotel. The experiment was wonderfully successful. The songs, choruses, and dialogues were distinctly heard, but the orchestral part less so.

WAIFS.

It is said that, on leaving Palermo, in Sicily, Wagner intends visiting Greece, in order to make certain studies in connection with an opera upon a Greek subject which, at present, he entertains the idea of writing. What can be the subject?—Aphrodite, or Hermaphrodite? It can hardly be the *Eumenides* of Æschylus, which Mendelssohn, despite the solicitations of the late King of Prussia, to whom we owe *Antigone*, *Edipus*, and *Athalie*—about the first of which Wagner spoke in such superciliously contemptuous terms—declined to undertake. Perhaps he may re-construct the *Frogs* of Aristophanes, and point its satire in another direction.

The Jean Becker Quartet return to Brussels in February.

A new Philharmonic Society has been founded in San Francisco.

Ponchielli is appointed chapelmaster at the Cathedral, Bergamo.

The theatrical paper, *Il Palcoscenico*, has been revived in Rome.

Vera Timanoff, pianist Muscovite, is making a concert-tour in Russia.

A new opera by de Giosa is to be given at the Teatro della Fenice, Venice.

The new Teatro Nacional, Buenos-Ayres, is fast approaching completion.

The new theatre at San Remo has been inaugurated with Thomas's *Mignon*.

Carl Heymann, pianist able and eccentric, has given two concerts in Prague.

The present season will be the last of the existing management at the Liceo, Barcelona.

There is talk of reviving Pacini's opera, *La Stella di Napoli*, at the Teatro Bellini, Naples.

It is proposed to erect a new theatre in Madrid. (*L'homme propose, Dieu dispose.*—Dr Blügel.)

Mad. Crompton took part in a recent concert given by the Philharmonic Society, Alexandria.

A new opera, *Der Wilde Jäger*, by Victor Nessler, has been produced at the Stadttheater, Leipzig.

Faure will sing for the first time in Donizetti's *Lucia* during his approaching engagement at Monaco.

A new and vast Teatro Popolare has been erected on the Boulevard Rizzo, near the Piazza Garibaldi, Nice.

Eugenio Pirani, pianist, now in Berlin, has been created by the King of Italy Knight of the Italian Crown.

There was an alarm of fire recently, leading to a panic, at the Circo Fernando, Madrid, but no lives were lost.

Active measures are being taken in Cadiz for the construction of a large theatre to replace the one destroyed by fire.

Millocker's buffo opera, *Apajune, der Wassermann*, has been given at the Friedrich-Wilhelmstädtisches Theater, Berlin.

Having recovered from the indisposition, caused by overwork, Pandolfini has re-appeared at the Teatro Real, Madrid.

Parisini, President of the Philharmonic Society, Bologna, has been created Knight of the Order of the Italian Crown.

Camillo Sivori, the black-browed Paganinian violinist, has given three successful concerts at the Teatro Carignano, Turin.

A new weekly art-paper, the *Cronaca Rosa*, has appeared in Naples. (The *Cronaca Bianca* has decided.—Dr Blügel.)

Clara Louise Kellogg will build a house at New Hartford, Connecticut, and reside there after her wedding tour in Europe.

A rumour has it that Pollini, manager of the Hamburg Stadttheater, intends taking an Italian operatic company over to America.

The tenors, Mierzwinski and Frapoli, respectively of the Royal Italian Opera and Her Majesty's Theatre, have been staying at Milan.

At a concert recently given in Riga by Mme Amalie Joachim, she sang sixteen pieces! (Happy lady! Happy audience!—Dr Blügel.)

Mdme Marchesi has so many pupils that she can take no more until September, 1882. (When she will be able to take more.—Dr Blügel.)

Bizet's *Carmen* is wonderfully successful in Genoa, with Mdme Galli-Marié as the heroine. (The original *Carmen* in Paris.—Dr Blügel.)

Emma Nevada has made her *début* at Florence in *Mignon*. (Why did Mapleson loosen his grip of that charming little Yankee?—Dr Blügel.)

It is said that Gounod thinks of writing an opera on the *Loreley* legend, in which the leading part will be sustained by a *danseuse*, as in *La Muette*.

A buffo opera, *Fatima*, by Impallomeni, has been produced at the Politeama Municipale, Palermo. (Impallomeni should be impaled.—Dr Blügel.)

The Boston (U.S.) Mendelssohn Quintet Club have been well received at Sydney, which they reached in twenty-six days from San Francisco.

The Vogls, man and wife, of the Theatre Royal, Munich, are singing at the Stadttheater, Königsberg. ("There is a hi upon them."—Policeman X.)

Aglaja Orgeni is making a concert tour in Hungary, whence she proceeds to Roumania and Southern Russia. (Orgeni—Lucia—R. I. O.—Ah!—Dr Blügel.)

The Handel and Haydn Society, Boston, (U.S.), will inaugurate its season on the 26th inst. with *The Messiah*, in which Aline Osgood and Annie Louise Cary will sing.

Rheinthal's prize opera, *Das Käthchen von Heilbronn*, has been performed in Frankfurt-on-the-Maine. (Hullah—St Martin's Hall—oratorio—Rheinthal.—Dr Blügel.)

The season at the Pagliano, Florence, was brought to a close with the sixteenth performance of *Gioconda*. (Are we to make acquaintance with Ponchielli? or are we not?—Dr Blügel.)

Sophie Menter has been giving concerts at Valencia and Malaga. (We hope, if she played much Liszt, that the houses and walls of those cities were propped up for the occasion.—Dr Blügel.)

Miss Catherine Penna has returned from a tour in the north of England, where she has been singing the principal soprano parts in oratorios, cantatas, &c., on all occasions with genuine success.

378 musicians, of whom 142 are foreigners, have competed for the prize offered by a Vienna paper for the best Austrian National Hymn. (Then Haydn's has gone out of date? *Tant pis.*—Dr Blügel.)

During the apotheosis scene in *Faust*, a short time since, at the theatre in Olmütz, three *figurantes* were injured by the fall of machinery, in consequence of a rope breaking. (Hang the rope.—Dr Blügel.)

The members of the operatic company at the Stadttheater, Rostock, have received notice that, "for pecuniary reasons," their engagements terminate on the 31st inst. (The remainder of this A. D. will be at their own disposal.—Dr Blügel.)

Mdlle Jeanne Becker is appointed Chamber-Pianist to Queen Olga of Württemberg. (Who does not remember her father, "jolly J. Becker," and Beethoven's quartet, No. 17—"Muss es sein? Es muss sein!" at the "jolly old Pops"—Dr Blügel.)

The prize offered by the St Petersburg Association for Chamber Music to the author of the best *History of Chamber Music and its Importance to the Musician* has been awarded to Professor Ludwig Nohl, Heidelberg. (Nohl! Nohl! Nohl!—*Ja wohl—wohl, wohl!*—Dr Blügel.)

Mr Wilhelm Ganz has been "decorated" by the Emperor of Germany, through Count Munster, the German Ambassador, with the Prussian Order of the Crown, fourth class, in consideration of the various services he has rendered, for many years, to the cause of German charities in this country.

ST PETERSBURGH.—Léo Delibes' *Jean de Nivelle*, with Italian libretto, has been produced by M. Albert Vizentini, and cordially received. The cast included Mdme Repetto, Mdle Tremelli, Marconi, and Cotogni. Bevgiani was the conductor. Marcella Sembrich is still favourite. She made her first appearance in *La Traviata*. Her second character was Lucia. In January, she intends giving a concert for a charitable purpose. Besides singing she will play on the violin a Ballad and Polonaise by Vieuxtemps, and on the piano pieces by Chopin, Schumann, and Liszt.

LEIPZIG (correspondence).—The following was the programme of the Ninth Gewandhaus Concert:—*Part I.*—"Tragische Ouverture," Johannes Brahms; Piano-forte Concerto, Grieg (F. Rummel, from Brussels); Suite for Flute and String-Orchestra, J. S. Bach; Solo Pieces for Piano, J. S. Bach and Chopin (F. Rummel). *Part II.*—Symphony in C major, Schubert.—At a concert for the Gewandhaus Widows-and-Orphans-Fund, Théodore Gouvy's dramatic cantata, *Edipe à Colonne*, for four solo voices, chorus, and orchestra, was produced for the first time, the composer himself conducting. Though not sufficiently rehearsed, the work went well, and there was a call for the composer after each of the three parts of which it consists. The executants were the Gewandhaus orchestra, the ladies of the Gewandhaus chorus, and the Berliner Gesangverein, together with Mad. Schreiber, Broulik, Basch, and Wiegand, of the Stadttheater, as solo vocalists.

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LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

TESTIMONIALS.

SIR,—A short time since I was induced by the novelty of the title to send for a bottle of your Liebig's Extract of Meat and Malt Wine. I was perfectly acquainted with the value of the *Extractum Carnis*, and not quite a stranger to the invigorating and fortifying properties of malt wine, and therefore felt a natural curiosity to test them when combined. Men who work hard, as I do, not muscular hard work, but that which is quite as exhausting, viz., brain work, very often experience the need of, and have sometimes an almost irresistible craving for, a "pick me up;" and very often the panacea for a time for lassitude, and that state of mind which renders work irksome, are alcoholic stimulants, the use of which must sooner or later end disastrously. The man who can furnish a remedy sure, certain, and harmless, for the lassitude which follows constant brain work is a benefactor of his species, and may be said to have added many years of usefulness to the lives of useful men. Your extract, if a success, and when more generally known, will be used by all tollers of the mind.—Yours faithfully,
O. D. RAY.

Thorpe Hamlet, Norwich, February 23rd, 1881.

LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

Queen's Crescent, Haverstock Hill, London, March 6th, 1881.

DEAR SIR,—Some time since, being greatly fatigued with over-work and long hours at business, my health (being naturally delicate) became very indifferent. I lost all energy, strength, and appetite, and was so weak as to be scarcely able to walk. As you are aware, I sent for a dozen of your Extract of Meat and Malt Wine, which, in a few days, pulled me up marvellously. Three or four glasses of it daily have quite altered and restored me to better health than ever, "without the assistance of a doctor." I am now giving it to my son, twelve years of age, whom we have always thought consumptive, and from a puny, ailing boy, he seems to be fast growing into a strong, healthy lad. Enclosed you have cheque. Please send me two dozen of the "Extract." With thanks for your prompt attention to my last, I am, Sir, yours truly,
GEORGE A. TYLER.

LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

Granspound, February 25th, 1881.

Mrs Coulson thanks Mr Coleman for the book and stamps, and she has no doubt but that "the tonic" is a good one. Mrs C. encloses twelve stamps for basket. Mr Coleman.

LIEBIG'S EXTRACT OF MEAT AND MALT WINE (COLEMAN'S).

Vicarage, Kingsbridge, Devon, January 25th, 1881.

DEAR SIR,—We are ten miles from the railway, and have been snowed up, consequently the wine has only just arrived. I enclose a cheque for £2 11s. 6d. I like the wine, and will recommend it.—Yours faithfully,
Mr Coleman, Norwich.

A. N. KINGSTON.

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